

San Francisco Cinematheque

THURSDAYS/SF Art Institute
800 Chestnut Street, 8:00 PM

SATURDAYS/New College Gallery
762 Valencia Street, 8:00 PM
Special Saturday Admission: \$2/Free for Students with I.D.s and Seniors

SUNDAYS/SF Art Institute
800 Chestnut Street, 8:00 PM

March 7

THE FILMS OF VINCENT GRENIER

Filmmaker In Person

Canadian-born Vincent Grenier was a very visible member of San Francisco's film community during the early 70's — graduate of the Art Institute and during 1974, programmer at Canyon Cinematheque. Since moving to New York his films have worked toward an appreciation of detail, delicate gradations of shadowy grays and whites, subtle movements against larger backdrops.

Shut Up Barbie (1974): "My reaction to the obsession of a 7 year old girl with her Barbie Dolls. Ann Knutson plays the mother Barbie Doll." — VG

Time's Wake (1974-84): "Both home movie and other types of footage shot during visits with my parents at l'ile d'Orleans, Quebec." — VG

D'Apres Meg (1982): "... What fascinates me most about these gestures is that there are all kinds of subtle tensions and emotions in them. ..." — VG

Tremors (1984): Shot through the Kinetoscope process, shapes flash and vibrate to variations in rhythm and intensity.

March 14

7TH ANNUAL SAN FRANCISCO ART INSTITUTE FILM FESTIVAL

The seventh annual S.F. Art Institute Film Festival will take place March 14th through 17th in the Art Institute Auditorium, with different screenings beginning each evening at 8 P.M. This student-organized festival is the largest one of its kind in America, drawing over 140 entrants from across the nation, Canada, Europe, Australia and Japan. Each evening will feature a wide variety of filmic styles and genres, including avant-garde and dramatic films, light/sound installations, sculptural film environments, and performances which make use of the film apparatus. Admission is \$3.00 for the public and \$1.50 for students and seniors. For more information, call 771-1020.

March 21

20TH CENTURY HUMOR

Duck Amuck by Chuck Jones

Mr. Frenhofer and the Minotaur by Sidney Peterson.

Wide Angle Saxon by Owen Land (a.k.a. George Landow)

Sherlock Jr. by Buster Keaton

Film Watchers by Herbert Jean De Grasse

The Last of the Possums by Pat O'Neill

Programmed by Konrad Steiner and David Gerstein.

Cinema has matured in its own century not without a singular brand of self-reflexive humor. The films tonight characteristically admit a self-awareness of the conventions and techniques of the movies to the point of turning them back on themselves in a hilarious spoof of the medium. The characters of these stories include the venerable Daffy Duck (animated here by Bugs Bunny), TV news cameraman Earl Grieses (the "wide angle saxon"), and, of course, Buster Keaton himself as a dreaming projectionist.

March 28

GUNVOR NELSON & DOROTHY WILEY'S BEFORE NEED

Gunvor Nelson In Person

Long-time Bay Area artists Gunvor Nelson and Dorothy Wiley first began making films together in 1966. This will be the first Bay Area screening of *Before Need*, their most ambitious work, in more than 5 years. "We started with some dream images, a few actors, friends, and relatives. Slowly the film evolved into sequences or images that expressed the emotional discoveries of an aging woman. . . Standards of Perfection applied to all the selves, the relationships, the layers of memory." — G.N./D.W.

"Suddenly, before one's eyes, a pictorial work unfolds, taut, complexly rich and beyond verbal logic, working like a music piece by Penderecki or Cage. I think its picture web about time and death language belongs to the most complete that the experimental film has reached." — Carl Henrik Swenstedt, *Expressen* (translation). Gunvor has been a member of the S.F. Art Institute faculty since the early 70's.

April 4

NAN HOOVER: WORKS IN MULTIPLE MEDIA

Video, film and live performance with the artist In Person.

"Born in New York, Nan Hoover was a painter for some years before she settled in Amsterdam in 1969. Since the early 70's, when she moved into photography, video and performance, she has produced a consistent body of work in these media, highly personal and recognizable, in which she extends a painter's concern with color and light into exquisite, slowly-changing tableaux, held on the edges of abstraction. Hoover's work is essentially contemplative. . . Similarly, the images she creates result from a personal, subjective response to light and form, often suggestive of landscape and natural changes." — Mick Hartney, *Art Monthly*

Nan Hoover is a visiting artist-in-residence at the S.F. Art Institute for the winter and spring of 1985.

Video: *Returning to Fiji* (1984); *Desert* (1985); *Landscape* (1983); *Hallsleep* (1984); *Eye Watching* (1984).

Film: *Doors* (1981), double-projector Super-8.

April 11

STANDARD GUAGE AND OTHER FILMS

Filmmaker Morgan Fisher In Person.

Films: *Production Stills* (1970); *Picture and Sound Rushes* (1973); *The Wilkinson Household Fire Alarm* (1973); *Projection Instructions* (1976); *Standard Guage* (1985).

Morgan Fisher produced a small body of films during the late 1960's and early 1970's which were remarkable for their wry wit in dealing with filmmaking process and its various tools as creative ends in themselves. "My films tend to be about the making of films. I didn't programmatically set out to do this, it's just something that I can't seem to resist. The more deeply I delve into it the more inexhaustibly rich the subject becomes. The process by which motion pictures are produced is exceedingly complex, and every aspect of it is to me fraught with suggestion. . ." — M.F.

Standard Guage is Fisher's first completed film in several years, and was selected for the 1985 Whitney Biennial.

April 18

PERSONAL DOCUMENTS FROM CANYON CINEMA

Four recent portrait films by personal/independent filmmakers: *Gypsy Wedding* by Eric Metzgar and Penelope Willens — Depicts a now rare event in Romani-Gypsy culture in the U.S., the marriage of children at the onset of puberty; *Seven Portraits* by Edvard Lieber — Shot with informality and intimacy, the film reveals powerfully complex visions of its subjects: deKooning, Bernstein, Rauschenberg, Warhol, Cage, Ullmann, and Williams; *Marquette Park II* by Tom Palazozo — Trains its central gaze on the official onlooker, the media, covering the event of a march by the Chicago based Nazi party; *Up The Block One Sunday* by Dick Blau — Concerns a small Black pentecostal church in Milwaukee, focusing on the activities of its Evangelist and some central members of the church choir.

April 25

BRAKHAGE IN PERSPECTIVE: SELECTED EARLY FILMS

The Way To Shadow Garden (1955), 10 min.; *Cat's Cradle* (1959), 5 min.; *The Dead* (1960), 11 min.; *Three Films* (1965), 10 min.; *Pasht* (1965), 5 min.; *Anticipation of the Night* (1958), 40 min. Curated by Willie Varela and Steve Anker.

A program of vintage Brakhage films, ranging from the early psychodramas through the maturing of his style in *Anticipation*. . . Included are several rarely shown but lovely short films. *The Dead* was Brakhage's vision of Europe as a graveyard, "for all the concerns with past art, for involvement with symbol, *The Dead* became my first work in which things that might easily be taken as symbols were so photographed as to destroy all their symbolic potential." *Anticipation*. . . was a pivotal film for Brakhage and for the New American Cinema — it was his fullest, most daring expression of cinema as an experience of *seeing*, and was also a brooding meditation on the struggle for creative freedom.

March 16

GERMAN EXPERIMENTAL FILMS (1980-84)

Co-Sponsored by the Goethe Institute

Bastian Cleve In Person

For the past several years West Germany has been the scene of the most vigorous, widest-ranging experimental film activity in Europe (and possibly the world). Some of this work was shown at the Cinematheque on the New Wave Super-8 show of Dec. 17, 1983 and the European Avant-Garde show of Nov. 15, 1984. Tonight's films come from a survey organized by Alf Bold (programmer at The Arsenal in Berlin and guest programmer at the Collective for Living Cinema in NYC). German filmmaker Bastian Cleve will be on hand to introduce the program and discuss his own and the other films afterward.

Fury Is a Feeling Too by Cynthia Beatt, 1983, 25 min.; *Kool Killer* by Pola Reuth, 1981, 5 min.; *American Hotel* by Klaus Telscher, 1982, 15 min.; *Echo* by Bastian Cleve, 1982, 9½ min.; *Stern des Melies* by Dore O., 1983, 12 min.; *The Basis of Make Up* by Heinz Emigholz, 1984, 22 min.

March 23

Admission: \$3, proceeds to benefit the African Arts Festival.

"ART AGAINST APARTHEID" - AFRICAN ARTS FESTIVAL

The apartheid policies of the South Africa government have recently come under heavy attack in the United States. Here in the Bay Area the African Arts Festival is presenting a wide range of activities throughout the month addressing this problem. As part of this effort the Cinematheque is presenting an evening of films that speak to the conditions of life and struggle in Southern Africa. The program will include:

Woza Albert!, a BBC production of the play *Woza Albert!*, written and performed by two Black South Africans, that intercuts the play with actual visits to the towns and streets that inspired its sketches.

Portrait of Nelson Mandela, a biographical sketch of the imprisoned head of the African National Congress who was sentenced to life imprisonment on Robben Island in 1964.

Generations of Resistance, tracing the tradition of Black resistance to White rule, from Bombata's 1906 rebellion to Soweto and the Black Consciousness Movement.

A speaker will be present for discussion.

March 30

DIRECT ANIMATION

An evening of historical and contemporary examples of films shaped directly by the filmmakers' hands. Included are films that are made entirely without a camera; by inscribing designs directly onto the film itself (painting, drawing, scratching, collage). Others transform live-action material by reworking the photographed imagery. These films, both representational and abstract, demonstrate the highly diverse assortment of techniques used in this unusual filmmaking art form. Program is guest curated by cameraless animator Stephanie Maxwell.

Le Retour a la Raison (Man Ray); *Uncle Sugar's Flying Circus* (Warren Bass); *A Trip* (Carmen D'Avino), *Tocatta Manhattan* (Robert Bruce Rogers); *Bleach Black* (Carol Lynn Johnson); *Blood Lines* (Mark Yellen); *Anti-War* (Pierre Hebert); *Variations on a 7-Second Loop Painting* (Barry Spinello); *Circuit 7* (Gil Fishman); *Rainbow Dance* (Len Lye); *Now Is the Time* (Norman McLaren); *Slaves of Love* (Pathe Bros.); *Burnt Offering* (David Gerstein).

April 6

NEW PERSONAL VISIONS - IV — BOSTON

The Cinematheque presents the first of two programs highlighting work by filmmakers from Boston and Chicago. Tonight's program was curated by Caroline Avery, filmmaker and Programmer for the new Film Series at the Bromfield Gallery in Boston.

Cecile Fontaine: *Correspondance*, *A Color Movie*, and others, 16mm & super 8mm — "Using direct animation techniques, Fontaine creates moving abstract paintings with occasional recognizable images surfacing free from their usual connotations." — C.A.

Genevieve Bosshard: *Reader*, 16mm — "A 'true love-story'. It explores the development of love from infatuation to convenience." — C.A.

Cindy Greenhalgh: *Plastic Primer*, *Now Everything Is Better*, and *Gratitude*, 16mm — "Well-known for her aggressive manipulation of film's plastic qualities, these works explore the alignment/misalignment of image and thought." — C.A.

Gregg Paxton: *Short Sketches*, super-8mm — "Paxton makes fleeting graphic meditations. Like sonnets, these films concentrate discrete moments in particular images." — C.A.

Denise O'Malley: *Jestering and Candle For Liza*, 16mm — "Exquisite works which examine film's ability to form relationships: subject and filmmaker, camera and object, characters within the film." — C.A.

April 13

NEW PERSONAL VISIONS V — CHICAGO

A selection of mature, recent work from several artists currently living in Chicago, most of whom are showing filmwork in the Bay Area for the first time. Guest curated by Konrad Steiner.

Gary Katz: *Gary's Hurricane*. "Images of my past, a lineage of one generation to the next, which open uneven roads." — G.K.

Diane Smith: *Symmetry Groups*. Rather than a portrait of appearances, a subtle comment on the invisible family relationships.

Tatsu Aoki: *Rapturous; Sound in Synch, Parts 1 & 2*. Florescent illumination of the Monroe St. underground garage; the oblique recording of an accident in downtown Chicago.

Diane Smith & Tatsu Aoki: *April 4th, 1981*. A quiet document of a wedding reception.

Andy Matsui: *Modern Water Propulsion*. The erotic life of a certain water utensil.

Harvey Nowowitz: *Manifest Destiny; Harbor*. Shot on seedy Lawrence Ave. and the Grant Pk. Marina respectively, these films deal with the sound-image disparity in the urban landscape.

Jean Bodman: *On Sunday*. A study of autumnal color.

April 20

THE SHADOW SHOW

Shadow, that ephemeral stuff of which all films are made, is rarely explored for its own rich and mysterious qualities. These filmmakers have made shadow and light a primary concern in their work. Their films reveal many ways of using shadows: from strong psychological moods to playfulness and fantasy; from sculptural forms and spatial ambiguity to a reflection on the medium of film itself. Featured will be *Spiritual Constructions*, a rarely shown early film by Oscar Fischinger; *Great Neck* by San Francisco filmmaker Ellen Gaine, an early 8mm work by Taka Iimura titled *I Saw the Shadow*; and a special surprise by a mystery filmmaker. This program is presented in conjunction with "Light and Heavy Lights", a series of exhibitions of contemporary shadow art that will take place in April at U.C. Davis and three San Francisco art galleries. Tonight's program was guest-curated by Ann Knutson.

Films: *Spiritual Constructions* (1920's) by Oscar Fischinger; *Chinatown & Brighton* (1978 & 1983) by Jim Jennings; *Great Neck* (1979) by Ellen Gaine; *New York Film Portrait: Chapter I* (1978-79) by Peter Hutton; *I Saw The Shadow* (1966) by Taka Iimura; *Sunhopsoon* (1977) by Andrei Zdravic.

April 27

NOTE: Special location: S.F.A.I.

Admission: \$3, no student discounts.

THE GIANTS OF JAZZ

Vintage jazz clips selected and introduced by Mark Cantor.

L.A.-based jazz film archivist Mark Cantor returns to the Bay Area with two special programs of music on film. The first, titled *Giants of Jazz*, features some of the greatest names in jazz music. Almost all of the performances are from films not shared in past programs that Cantor has presented. Clips from the 1930's, 40's and 50's include such masters of swing as Art Tatum, Duke Ellington, Coleman Hawkins, Roy Eldridge, Benny Goodman, Zoot Sims and others. Contemporary jazz will also be featured. Cantor will screen rare footage of John Coltrane in duet with Eric Dolphy, Charles Mingus, Lambert Hendricks and Ross, and perhaps Lee Morgan.

March 10

MEREDITH MONK'S QUARRY: AN OPERA IN 3 MOVEMENTS AND ELLIS ISLAND

Meredith Monk is internationally famous for her work in a wide variety of media — dance, music composition, theater and performance. She performed before a sell-out audience during the S.F. Symphony's New and Unusual Music Series in 1981. Tonight's show is the Bay Area premiere of *Quarry*, a filmed performance of her 1976 Obie award-winning opera/theater piece.

Quarry: An Opera in 3 Movements (1977, 86 min.) — "Set around the time of World War II, *Quarry* explores a child's eye view of the universe, distorted by illness, skewed by half-comprehension. Beginning with scenes of comfortable domesticity . . . at the end she is dressed to go out into that ominous world." — John Mueller, *Dance Magazine*

Ellis Island (1982, 28 min.) — "When I first visited the island, I sensed the spirits of people still in those rooms. The strength and courage of the human spirit in a situation like that was very moving to me." — M.M.



Filmmaker Len Lye

March 24

THE SHORT FILMS OF PETER GREENAWAY

Greenaway received popular attention in the U.S. with the release of *The Draughtsman's Contract* in 1983, and has gone on to make a series of documentaries about American composers including John Cage and Meredith Monk. Earlier in his career he was known for a series of short films (culminating in his 3-hour film *The Falls*, shown at the Cinematheque in Oct. '83) that demonstrates a playfully clever and sardonic inventiveness. Tonight's program features almost all of the short films that are currently available in this country.

Water Wrackets (1975, 12 min.) — The tortured history of a bellicose but religiously observant waterside community. *Windows* (1975, 4 min.) — The classic film on defenestration, Greenaway's examination of cataloguing and classification begins with this film. *Dear Phone* (1977, 17 min.); *Hi Is for House* (1978, 9 min.); *A Walk Through H* (1978, 42 min.) — Tulse Luper's first appearance in Greenaway's movie mythology.

March 31

NOTE: Special starting time: 7:30 P.M.

THE FILMS OF JEAN VIGO

A Propos De Nice (1929-30), 22 min.; *Taris Ou La Natation* (1931), 10 min.; *Zero de Conduit* (1933), 44 min.; *L'Atalante* (1934), 82 min.

The Cinematheque continues its ongoing retrospectives of key independent filmmakers with the complete films of Jean Vigo, one of the most vital and influential figures of the French cinema. Although he finished only four films before his tragic death at 29, Vigo's vibrant spontaneity and irreverence have been models for filmmakers ever since. His first two films were documentary collaborations made with Boris Kaufman, Dziga Vertov's brother. The last two were fictional narratives, shot on low budgets with young crews and mostly non-professional actors. *Zero* . . . was shot in just 8 days and was inspired by Vigo's bitter memories of the years he spent in a series of boarding schools. *L'Atalante* was more naturalistic in style, yet was still severely cut by its producers who feared public reaction to its caustic vision of the bourgeoisie.

April 7

MAGIC AND THE OCCULT

Films: *El Espectro Rojo* (1903), prod. by Pathe Bros., possibly by Georges Melies, hand-tinted; *Invocation Of My Demon Brother* (1969) by Kenneth Anger; *Heaven & Earth Magic Feature* (#12) by Harry Smith.

A program celebrating cinemagicians and alchemists. *El Espectro Rojo* (*The Red Specter*) features a brilliantly colored devil performing miraculous transformations. *Invocation* . . . is Anger's macabre paen to Lucifer (played by Bobby Beausoliel), accompanied by a daemonic soundtrack composed by Mick Jagger on the Moog Synthesizer. "The shadowing forth of Lucifer, as every Powers gather at a midnight mass." — K.A. Harry Smith's *Heaven & Earth* is one of the monumental achievements of collage-animation, compiled and organized over a period of 30 years. With relentless energy, Smith spins a sixty-minute web of outrageous and mystifying metamorphoses, with Victorian images performing strange gestures and rituals to even stranger sounds.

April 14

THE EARLY BLACK INDEPENDENT FILM — I TWO BY OSCAR MICHEAUX

God's Stepchildren (1938), 65 min.; *10 Minutes To Live* (1932), 63 min. One of the most overlooked yet substantial genres of film history is the ethnic independent cinema which blossomed during the early years of the talkies. Within this world several impassioned black visionaries carved out niches despite ludicrously low budgets and limited industry support. Tonight's program highlights two films by Oscar Micheaux, probably the most dedicated of this group. *10 Minutes To Live* oversaw every phase of his productions, hand-delivering prints from theater to theater in small towns of the rural South. While the films appear crude in contrast to the slicker high-budget films we are accustomed to, they are filled with an authenticity and insight into their culture unsurpassed for their time. *God's Stepchildren* tells the story of a light-skinned Black woman who rebels against her foster parents, with growing resentment of her racial heritage setting her on the road to ruin — it was greeted with riots and controversy upon its release in 1938.

April 21

THE EARLY BLACK INDEPENDENT FILM — II ULMER'S MOON OVER HARLEM WILLIAMS' BLOOD OF JESUS

Blood of Jesus (1941), 50 min., written, directed and produced by Spencer Williams — Amos 'n' Andy's "King-fish" was also a highly talented and committed filmmaker, who made several powerful religious melodramas while he was establishing an acting career. Williams stopped at nothing in reaching for impact (including using footage from 'found' films he acquired), and his films achieve a level of Bunuel-like obsession and grotesqueness. *Blood* . . . is an allegory about a small rural town in an uproar when a sinful husband accidentally shoots his newly-baptized wife.

Moon Over Harlem (1939), 75 min., directed by Edgar Ulmer — A recently rediscovered film produced with Black money, starring an all-Black cast, and directed by immigrant maverick director Ulmer (*The Black Cat*, *Detour*, and several Yiddish musicals). Incest and corruption within a wealthy family are set against the background of mid-1930's Harlem.

April 28

Admission: \$3, no student discounts.

ROCKIN' & REELIN': BLUES TO WESTERN SWING

Selected and Introduced by Mark Cantor.

In his second evening of music clips Mark Cantor offers a departure from past jazz programs as we present a program that focuses on blues, R&B, rockabilly and Western Swing. Much of the film in this program has never been shown in the Bay Area and we guarantee a foot-stomping evening of rare music. Among the many artists to be featured are Bob Wills, Spade Cooley, Merle Travis, Big Bill Broonzy, Carl Perkins, Big Joe Turner, the Collins Kids, Roy Milton, the Clovers, Sister Rosetta Tharp and, maybe, the Sons of the Pioneers.

April 5 — Friday Open Screening

Bring your own film new or old. 8mm, 16mm, silent/sound, all are welcome.
Admission is free. Room #26, San Francisco Art Institute.



Admission: \$3/\$1.50 Students with I.D.s and Seniors (Thurs & Sun); \$2/Free Students with I.D.s and Seniors (Sat). Discount Pass \$10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. Steve Anker, Program Director; David Gerstein, Administration Director.

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